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tectural remains. For those studying American colonial architecture, or the arrangement of museums, the collection is particularly useful.

But the material in this collection is not restricted to black and white, or gray reproductions: here may be found a full set of the famous Arundel prints, chromolithographs published by the Arundel Society, founded in 1848 for the promotion of art. The Society was named after Thomas Howard, Earl of Arundel, who has been called "the father of vertu in England." John Ruskin was a member of the first council and contributed valuable material for the literary monographs issued in connection with special works. The collection consists of one hundred and ninety-nine works, of which the school of Italian painting is represented by one hundred and thirty-one plates, the whole series showing in a comprehensive way the historical development of painting. In the method of the Arundel Society lithographs we have all that the photograph can give, but free from blemishes, and, in addition, as nearly as possible, the actual colors. Owing to lack of support the work was discontinued in 1897.

The Medici Society, founded in 1906, has proved a worthy successor to the Arundel Society, and the Medici series of photographic reproductions in color of paintings after the great masters covers a much broader field than the Arundel prints. The publications to date number about 240 and represent as literal a rendering of the original colors of the paintings as modern processes allow.

While no effort has been put forth to collect engravings, the Library has a small collection of prints embracing examples of Hogarth, Whistler, Seymour Haden, and others; and, as readers of the BULLETIN may know, it has a rich collection of Japanese colored wood engravings.

The Library collection of periodicals which are regularly received embraces practically all of the important journals and magazines pertaining to archaeology and the fine and industrial arts.

W. C.

## THE DEMAND FOR LANTERN SLIDES



ANY teachers and lecturers know of the existence in the Museum of a collection of nearly fifteen thousand lantern slides and use it, as is attested by the fact that during 1914 slides were lent to 379 persons in New York and other states. "What lantern slides are in demand?" is a question which one can best answer by dividing the requests for them into two groups and considering each separately: 1. those for slides of single subjects; 2. those for slides of several subjects combined.

Slides of paintings are most used alone. To illustrate the work of periods, of schools, or of individual artists, public and private schools, colleges, clubs, and lecturers seek them for classes in the History of Art. Paintings of children, animals, etc., social service workers desire for use in school social centers, settlement, or factory welfare work, to inculcate and develop a taste for good pictures. Christ in Art was the theme of a selection of slides shown to church audiences on successive Sunday evenings before Easter. Lecturers have made the Paintings of the Altman Collection, Landscape Painters of the Metropolitan Museum of Art, and similar sets the basis of choice of slides which should give to people in this and other states a better knowledge of the contents of our galleries and stimulate interest in the Museum.

Architecture is the subject next in demand. Such slides teachers in schools and colleges use to illustrate the History of Architecture. Lecturers have asked for those of special periods, such as Italian Palaces of the Renaissance, French Renaissance Chateaux and Castles. As in the case of the previous subject, architectural slides have been shown in churches to add interest to talks on the English Cathedrals.

In contrast to the subjects of Painting

and Architecture, there has been little call for sets of Sculpture slides alone. Occasionally a teacher or a lecturer has asked for those which illustrate the work of definite periods, as the Parthenon Frieze, American Sculpture of the Nineteenth Century, etc. Several times a set representing the work of Rodin has been sent. For the most part, however, these slides have been combined with those of other subjects.

This has also been true of the slides of the Minor Arts. The Furniture slides lecturers have used alone to show the development of furniture from the days of the Egyptian to the nineteenth century, or the development of colonial furniture from the Jacobean period, and to call attention to the characteristics of the various styles and what is good and bad in them.

Closely following the requests for slides of Painting or Architecture as single subjects have been those for what may be called mixed sets. In these, the great arts are supplemented by the Minor Arts, by Travel and History, Manners and Customs, Maps, and views of this and other museums both in this country and abroad. Such sets have helped to make real to history classes and other groups of people the changes and the progress in the history of civilization, the life and the art of ancient and modern nations, and special phases of national life. Prehistoric Greece, Egyptian Art and its Relation to the Burial of the Dead, The Period of Louis XIV, are examples of this type of slide grouping. Two such combinations of slides have illustrated a series of talks; one, given in two churches, had as its subject the countries now at war in Europe; the other, in a western museum, was entitled *European Homes of Our People*, and was intended especially for Americans of foreign birth or descent. By showing views of the galleries of the Metropolitan Museum of Art, teachers and lecturers have given their audiences a realization of the wealth of material to be found here and encouraged them to come to see it. The story of the making of Lace or of Tapestries has been made clearer by carefully selected slides of the various kinds. Even

in a department store, besides their use by teachers of classes in the history of Costume, slides of paintings, etc., have made visible to many the changes in dress from the earliest to the present time.

In fulfilling these and similar demands the files of lantern slides have been of service to the public. A number of new slides which will be ready for use in the fall will do much to fill needs which have become known to us through requests made during the past year. Among these is a group of slides from objects in the Museum and elsewhere that illustrate the Iliad and the Odyssey.

B. D. D.

### EGYPTIAN STUDY-ROOMS



IN the ground floor of Wing H, immediately north of the Class Rooms, two rooms are now being arranged as Egyptian Study Rooms. As the Egyptian collection has developed in recent years since the organization of

the department, an increasing need has been felt for offering to students some closer access to its material than was possible in its main exhibition rooms and at the same time for placing at their disposition the principal records and data derived from the work of the Museum's Expedition in Egypt.

From the excavations conducted on several sites since 1906, the Museum has been constantly receiving a great variety of objects which from their very number cannot be incorporated in the general exhibition series in the galleries. Lack of space alone, as well as the inadvisability of offering to the public too long and varied a representation, particularly in some of the minor arts, requires in modern museum exhibition a limitation practically to type-series, while the variations from each type can then preferably be reserved for special study on the part of students and archaeologists. Many thousands of such objects which are now in the possession of the de-



JUDGMENT OF PARIS, DETAIL FROM ATHENIAN PYXIS  
SHOWING KIND OF MATERIAL USED TO ILLUSTRATE THE ILIAD  
SEE P. 191

## LIST OF ACCESSIONS AND LOANS

AUGUST, 1915

CLASS	OBJECT	SOURCE
REPRODUCTIONS .....	*Sixteen capitals and two reliefs, in plaster, Spanish, eleventh century .....	Purchase.
WOODWORK AND FURNITURE .	†Doorway, style of Wren, English, late seventeenth century .....	Purchase.
METALWORK.....	*Four brass sconces, French, eighteenth century .....	Lent by Frederick H. Allen.
PAINTINGS.....	*Four doors and a panel, painted by Sir Edward Burne-Jones, English, nineteenth century ...	Lent by Mrs. Frederick H. Allen.
TEXTILES .....	Two tapestries, Flemish, sixteenth century .....	Lent by Frederick H. Allen.
(Floor I, Room 1)	*Four tapestries, French (Aubusson), eighteenth century .....	Lent by Frederick H. Allen.
WOODWORK AND FURNITURE	Two tables, Spanish, sixteenth century .....	Lent by John D. McIlhenny.
(Floor II, Room 6)	*Three chests, French (Breton), seventeenth century .....	Lent by John D. McIlhenny.
	*Cabinet, covered with red velvet, Spanish, sixteenth century; cabinet, Dutch, seventeenth century; two torchères, two chairs, seventeenth century; two commodes, two arm-chairs, Sedan chair, six chairs, console table, mirror, chest, and doll's bed, eighteenth century, French..	Lent by Mrs. Frederick H. Allen.

\*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).